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*Glassware**Stiegel (1763-1774)*

Lent by W. G. R. Allen and Hollis French

An Exhibition of American Glass

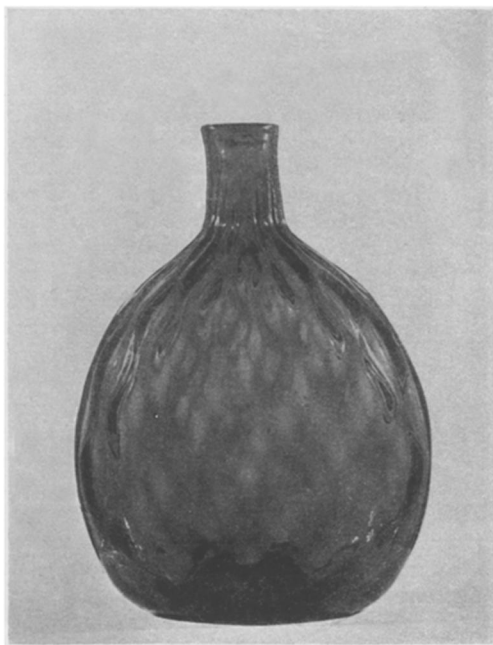
AN important loan collection of early American glass has been placed on exhibition in the study room of the department of Western Art. This glass of humble origin has the interest of skilful handling by the individual craftsman. The examples shown were selected because of their form, color and decorative treatment rather than for wide range or rarity of specimens.

It happens that the development of American glass blowing for about one hundred years is shown, from 1739 to 1825-1830. Although the Stiegel glass of Pennsylvania predominates, New Jersey is well represented, and there are a few pieces from Massachusetts and New Hampshire.

Several attempts to produce glass in America were made during the seventeenth century. The earliest was at Jamestown Colony in 1608, and as early as 1638 at Salem, Massachusetts, glass-making was undertaken. The first successful establishment, however, was to come one hundred years later. It was put in operation in 1739 by Casper Wistar in Salem County, New Jersey, and ceased producing in 1780.

Henry William Stiegel's glass was made during the period from 1763 to 1774, in Lancaster County, Pennsylvania. Stiegel glass combines German and English traditions with certain added characteristics which make it American in spirit as in origin. It is quite obvious that this glass was made for use; made for the public at large. The

undertaking was not subsidized, as in instances of European glass and porcelains, by princes or wealthy connoisseurs. Financially there was failure, and "Baron" Stiegel was reduced to poverty and

*Amethyst Toilet Bottle**Stiegel (1763-1774)*

Lent by W. G. R. Allen

obscurity. Artistically we have the remnants of a fine expression in the lesser arts.

This eighteenth century glass is of excellent "metal," usually of light weight, beautiful in color and of simple forms suited to definite purposes. The spiral twist, rippled surface, or conventional pattern formed in the hands of the workman as he rotated and manipulated the hot glass at the end of a blow pipe contrasts interestingly with the forms common in the nineteenth century. Mechanical achievements and chemical processes have become the main concern in the later glass industry and leave less scope for the skill of the artisan. Notwithstanding occasional attempts at revival, the method of glassmaking illustrated in this exhibition is practically a lost art in America.

The pieces shown are chiefly from the collection of Mr. W. G. R. Allen, supplemented by specimens already lent by several other friends of the Museum.

E. J. H.

A Recent Gift to the Textile Collection from Dr. Denman W. Ross

IN the preceding Bulletin among the recent acquisitions of the Museum were mentioned fifty-three textiles given by Dr. Denman W. Ross. This gift is another practical expression of Dr. Ross' interest in the Textile Collection, an interest which has been unflagging for more than a quarter of a century and which has made the collection what it is, one of the foremost in the world. Although Dr. Ross has given in previous years important tapestries and rugs, he has not confined himself to one special type of textile, but has gathered together almost all types of weavings, embroideries and laces which show artistic merit, travelling the world over in his pursuit of them.

The present gift, which Dr. Ross has collected during his recent sojourn in Italy, supplements his previous acquisitions. It adds a piece of the delicate Egypto-Arabic tapestry weaving of the ninth century to the already large collection of Coptic and Egypto-Arabic textiles formed by him. The piece just received is a fragment of the main border of a linen garment; it is woven with red and yellow silks and shows interlacing bands enclosing single rampant hares, and pairs of birds affronted. When new, it was doubtless edged with narrower borders bearing Cufic inscriptions, similar to pieces on exhibition in the Coptic Corridor of the Museum. A second piece of tapestry-weaving is of quite different size and provenance. It is the side border of a large Brussels wall-tapestry, a fine example of sixteenth century work, when broad borders were in vogue, in the design of which were combined figures, architectural motifs, flowers and fruits. The principal figures in this border are Jupiter and Juno. They are identical with those in the borders of the Brussels tapestries representing the Battle of the Ticinus and Scipio Upbraiding Massinissa, which hang in the Tapestry Gallery, and which were

described in the Bulletin for October, 1919. The Brussels mark—a shield flanked by two B's—found in the selvages of the above-mentioned tapestries, as well as in this border, leaves no doubt as to the origin of all three pieces, while the similarity in colors, texture, design and drawing suggests that they were probably made in the same tapestry factory.

Italian and French brocades, damasks and velvets, numbering forty-three in all, make up the major part of the gift. They cover a period of about two hundred years, dating from the sixteenth century to the eighteenth century. Many of them are of designs not found before in the Museum collection. Also of Italian origin is a blue-and-white towel, commonly spoken of as a Perugian towel.* In the six broad borders of the towels are animals affronted and separated by very conventional geometrical trees.

The embroideries consist of a red, gold and silver border of Renaissance design, a cover of slashed satin on which a powder of conventional leaves is worked with gold and silver, and a Spanish mantilla. A gold lace head-dress and two pieces of Italian lace complete a gift which has notably increased the Museum collection in a number of directions.

S. G. F. T.

Wednesday Conferences

THE following Conferences will be given at the Museum during the coming season:

Mr. Kojiro Tomita, Assistant Curator of Chinese and Japanese Art.

January 5. Pictorial Motives in Japanese Prints. I. Customs and Pastimes.

January 12. Pictorial Motives in Japanese Prints. II. Legends and Romances.

Mr. Dows Dunham, Assistant Curator of Egyptian Art.

January 19. Royal Sculptures of the Old Empire.

January 26. A Painted Wooden Sarcophagus of the Middle Empire.

Mr. Edwin J. Hipkiss, Keeper in the Department of Western Art.

February 2. The Colonial Doorway.

Mr. FitzRoy Carrington, Curator of Prints.

February 9. Florentine Engraving. I. Laurentian Florence. The Master of the Larger Vienna Passion. Engravings in the Fine Manner. Maso Finiguerra and His School. The Planets.

February 16. Florentine Engraving. II. Engravings in the Fine Manner (continued). The Otto Prints. Landino's Dante. The Prophets and Sibyls.

February 23. Florentine Engravings. III. Engravings in the Broad Manner. The Triumphs of Petrarch. Robetta. Pollaiuolo.

* See the Bulletin for June, 1906. Vol. IV., No. 20.